

EMILE ZOLA, NOVELIST AND REFORMER
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now near his artistic friends of Montmartre, and complained to Valabregue of having only painters around him, without a single literary chum to join him in his battle. His association with artists led, however, to the production of a fresh study on Manet,¹ and to another abortive effort to write a "Salon," this time in a newspaper called "La Situation," which the blind, despoiled King of Hanover had started in Paris for the purpose of inciting the French

against the Prussians. This journal was edited by Edouard Gre'nier, a *puHiciste* and minor poet of the time, who was well disposed towards Zola; but the latter's articles again called forth so many protests, that Gre'nier, fearing the newspaper would be wrecked when it was barely launched, cast his contributor overboard.

Zola, fortunately had other work in hand, having arranged with the director of a Marseilles newspaper, "Le Messager de Provence," to supply him with a serial story, based (so Zola wrote to Valabregue), on certain criminal trials, respecting which he had received such an infinity of documents that he hardly knew how to reduce so much chaos to order and invest it with life. He hoped, however, that the story, which he called "Les Mysteres de Marseille," might give him a reputation in the

south of
France, even if from a pecuniary standpoint
it provided
little beyond bread and cheese, the
remuneration being fixed
at no more than two sous a line. That,
perhaps, was full
value for such matter; at all events the
London Sunday
papers and halfpenny evening journals often
pay no more,

¹ First issued in, the "Revue du XIX^e Siècle " ; afterwards
in pamphlet
form by Dentu, with a portrait of Manet by Bracquemond,
and an etching of
Manet's " Olympia " by the painter himself. The text was
reprinted in the
volume, "Mes Haines."